THE
# Theatrical Observer.

*" Nothing extenuate nor set down aught in malice."*

No. 33. WEDNESDAY, Oct. 31, 1821. *Price* 1*d.*

## COVENT GARDEN.

THE *Exile*, though it may banish our *inclinations* from this House, does not appear to decrease in popularity, if we may presume so to judge, by the overflowed state of the Pit and Galleries. It is the province of *critics* and *reporters* who decide upon the merits of the age, and with profound looks and deep fears of import furnish opinions for the unthinking portion of mankind, and, are in short, the " brief acts and chronicles of the times," to build in their imaginations an aerial code of laws for that they criticise, constituting the acme of the human intellect, and which derives its perfection from the utter unsimilitude it bears to all the opposing truths of nature, ages, and of man. This opinion *self-love* preserves, and indeed blessed is he (since to live is but to exist for *others*—or *ourselves*) who detceting *all mankind* to *be*—or *verging into* darkness, with patriotic zeal, unfolds the vast machine of mind which guides his fears, and opes to *error* the approach to *truth*. Such are, when analysed, the *generality* of *periodical* and *book writers*, and if from the noble trunk which bears the tottering fate of man, *one* little branch should spring, unworthy of the roof it was engrafted on, the parent stock by the sweet hand of *commerce*. Much, we acknowledge, might be said on this subject with reference to Theatrical criticism, but which our limits will not now permit to be discussed; yet in this, as in all actions which have" *mankind's interest*" and " *mankind's good*" as causes, they allow much latitude for the display of eloquence and of imaginary principles but effect, we fear, but little towards the

*Marriage of Figaro*, but *its* feeling so forcibly struck us as applicable to *our* persons and sentiments, that we have e'en risqued its expression. We need scarcely after this apprise our readers that *Geraldi Duval*, *The Coronation*, and *Monsieur Tonson*, were again last night the sources of *attraction*—and, to *such as were* attracted, the springs from which *amusement* flowed. On the subject of these entertainments we must confess we have nearly exhausted our stock of patience and observation; but the announcement of the bills which promise on Saturday next the re-appearance of our old favorite Munden, and on Monday the production of a new

promotion of the attested, though not always the object of primary consideration. The House was exceedingly well attended.

DRURY LANE THEATRE was last night well attended.

## HAY-MARKET.

THE Opera of *The Marriage of Figaro* really was given here, last night, with unusual spirit and effect. Miss CAREW as the fair *Countess*, sang and acted exceedingly well. There is a pleasing softness of look and manner in this young lady, that highly corresponds with the delicacy of her taste—there is a sentiment in her eye and her acting that gratifies our best feelings, and best ideas. She is never masculine, nor hoydenish, but gentle, and correct in her style of performing; and her vocal science are at once delicate, and, almost brilliant. In Miss CORRI we perceive a somewhat different source of attraction—yet what that difference consists in signifies not—she *does engage*, yet that avowal coming from old fellows like us, must not be taken as an impulse of a giddy heart. Of Mrs. CHATTERLEY, we are almost afraid to speak. We don't know how it is, but this lady makes us feel like young men.—Our age is restored at the arch-smile—the animated movements—the—the—but we must not proceed. The *Cherubino* was every thing that could be wished—sly—playful—amorous—timorous—in short, a very good-for-nothing dear little rogue. We hope soon to have many opportunities of witnessing the performances of this agreeable lady at *Covent Garden*.

With respect to the gentlemen, we have only to record, *en masse*, our grateful recollection for their exertions to amuse us—some succeeded—some were not entirely so *fortunate*. We are not much inclined, at present, to be out of humour, for the *Haymarket Theatre* has something enlivening in its very name; but as stern Critics we must not forget our duty—We, therefore, knit our brows, and enter our solemn protest against Mr. LEONI LEE'S *brown pantaloons*, which to our taste appeared most incongruous, topped as they were wtth his *green* jerkin. He really must excuse us, but in our eye we thought he resembled an animated *Tree*, whose dark trunk was surmounted by a rich foliage, from whence issued the notes of a *Bull-finch*.

The House was very full.

The Performances for this Evening, are *The Beggars' Opera*, *Match Making*, and *The Spoil'd Child*.

By Mr. Knight.
With a New Overture composed by Mr. T. Cooke.

To conclude with, a New Farce, called
MONSIEUR TONSON.
The Principal Characters by
Mr. COOPER. Mr. BARNARD. Mr. FOOTE.
Mr. GATTIE. Mr. W. H. WILLIAMS.
Mr. MEREDITH. Mr. VINING. Mr. SMITH.
Mr. DOBBS. Mr. READ.
Mr. ISAACS. Mrs. KNIGHT. Miss SMITHSON.
And Mrs. BLAND, with a Song.
Doors open at Half past Six, and the Play to begin at 7.

*Printed by F. THOMAS, Denmark-Court, Exeter-'Change,*
Published by C. HARRIS, 25, Bow Street.

*Theatre Royal,*

# Covent Garden.

This Evening will be performed the Opera of

## THE EXILE.

Count Ulrick (the Exile) Mr. EGERTON.
Governor of Seberia, Mr. W. FARREN.
Baron Altradoff, Mr. LISTON. Count Calmar, Mr. DURUSET
The Patriarch, Mr. HUNT.
The Czarowitz, Master BODEN.
Daran, Mr. YOUNG.
Welzien, Mr. CONNER. Rimski, Mr. COMER.
Yermach, Mr. CHAPMAN. Servitz, Mr. FAWCETT.
Officer, Mr. Mears. Citizen. Mr. Atkins.
Mariner, Mr. George. Servant, Mr. King. Guard, Mr. Louis
Villagers, Messrs. Taylor, Pyne, &c.

The Empress Elizabeth, Mrs. FAUCIT.
Katharine, Mrs. TENNANT,
Sedona, Mrs. VINING. Alexina, Miss FOOTE.
Villagers, Mesdms. Beaumont, Love, &c.

The following is part of the Scenery.
Mountains of Snow—Cottage of Count Ulrick.
Rocky Pass among the Mountains.—Hall in the Governor's House at Tobolski.—The River Wolga by Moonlight.
General View of Moscow.—The Square of Moscow, in which takes place the
GRAND PUBLIC ENTRY OF EMPRESS ELIZABETH
The Outside of the Greek Church—The Interior of the Cathedral of Moscow in which the
*CORONATION OF ELIZABETH*
Is Performed by the Graud Patriarch and his Dignitaries.

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To which will be added the musical Farce of

## THE POOR SOLDIER.

Patrick, Miss BEAUMONT.
Father Luke, Mr. CONNOR. Dermot, Mr. PAYNE
Capt. Fitzroy, Mr. COMER.
Darby Mr. LISTON. Bagatelle, Mr. FARLEY.
Nora, Miss LOVE, Kathlane, Mrs. LISTON.

Doors will be opened at half past 6, the Play to begin at 7.

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# Theatre Royal, Drury Lane.

This Evening will be performed a New Dramatic Piece, in 3 Acts, founded on one of Mrs. OPIE's tales, called

## GERALDI DUVAL.

*With Appropriate Scenery, New Dresses, &c.*

Geraldi Duval.....Mr. COOPER.
Count Altenberg.....Mr. BARNARD.
Ernest, his Infant Son ... .....Master J. CARR.
Robber's Boy..... .....Miss MALLARD.
Maurice.....Mr. GATTIE.
Wittikin, a Peasant.....Mr. KNIGHT.
Rolf.....Mr. BROMLEY.
Konitz.....Mr. RANDALL.
Sternolf.....Mr. SMITH.
Ethelind, Countess of Altenberg Miss SMITHSON.
Nina, Daughter to Maurice..... Miss CUBITT.
Ninnette.....Mrs. BLAND.
Barbara, Wife of Sternolf.....Mrs. EGERTON.

End of Act 1. will be introduced a Pas-seul by Miss Tree.

After which,

## THE CORONATION.

Principal Characters by
Mr. T. COOKE, Mr. RUSSELL, Mr. KNIGHT,
And Miss CUBITT.
In which will be given a New Comic Song,
,' *The King and the Coronation Old England and the People.*'
By Mr. Knight.
With a New Overture composed by Mr. T. Cooke.

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